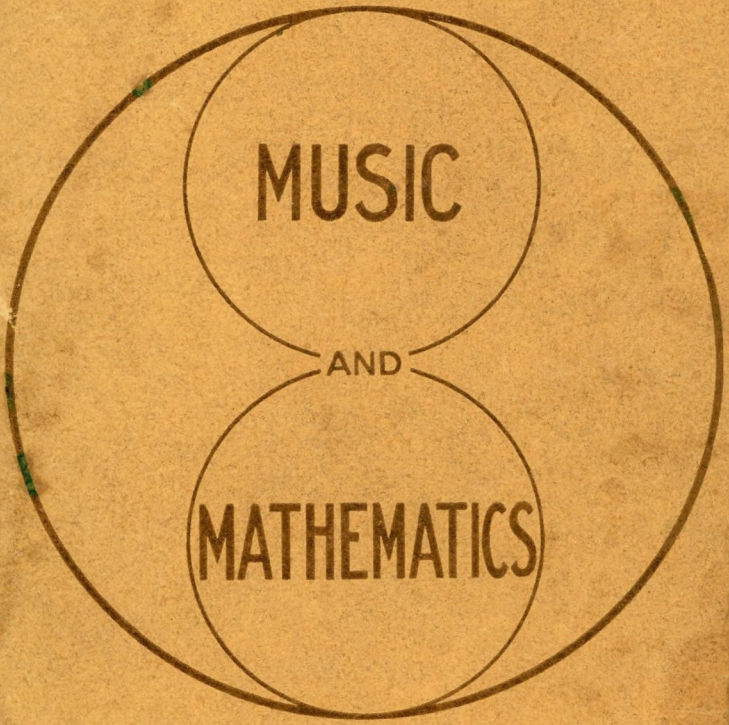
The Symbology of



The Riddle of the Universe Solved

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THERE IS A SPIRIT IN MAN
AND THE INSPIRATION OF THE
ALMIGHTY
GIVETH HIM UNDERSTANDING

FOREWORD

About three years ago the author was impelled by the Inner Urge to automatically write the contents of this book. It is herein recorded, word for word, as revealed to her.

The time has come for the publication of this master work since all people are seeking the Truth through science.

It is the most valuable revelation and logical explanation of the science of music and mathematics. What we see in numbers and hear in music is but the symbol of the reality. It has an eternal principle seldom understood.

T. ELLIOTT OSTLUND, Director
Noonday Talks on the Power of Mind,
Copyrighted, Oct., 1923
Seattle, Wash.

60c

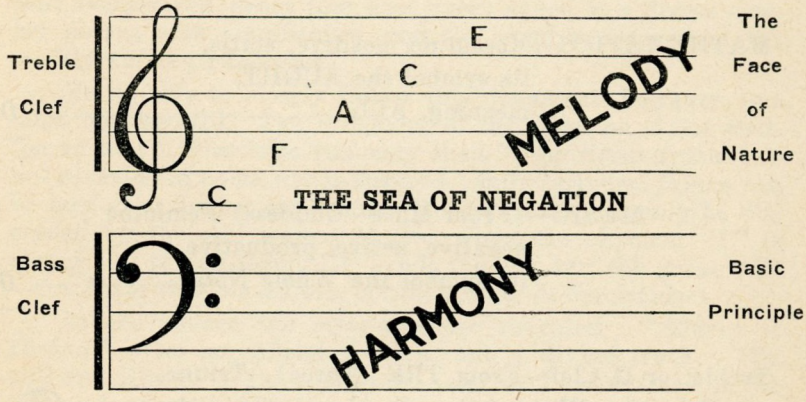
This little book is worth its weight in gold to any one seeking the truth.

THE

BLUEPRINT

of

MOTHER EARTH



DO RE MI FA SOL LA SI DO

(The First Positive and Negative principle of Nature is established by God, the Father, thru the creation of Earth, the Mother.)

MATHEMATICS—Masculine, positive, static,
its symbol the AUGHT,
meaning, ALL ---------- *0*

MUSIC—(From Muse—Goddess) Feminine
negative, active, productive,
its symbol the Whole Note---------- *0*

Treble, or G Clef—From TRE (Three)—Triune, Triangle Within the Treble, within the Circle, is the G—thus:

"THE DIVINE ARCHITECT" some have called the Creator.

If we can for a brief time descend to the simplicity of the illumined and, as little children, conceive the idea of a personal God who, as a great architect, had decided to build a world, we would find that a Blueprint had been drawn wherein every detail of the Creation is closely defined, and, as we gaze at this Blueprint, gradually a film is removed from our eyes, the mystery is unfolded, the stony smile of the sphinx fades before our delighted gaze, and we read in the five lines and four spaces of the musical staff the solution to the riddle of Life.

So marvellously and intricately drawn is the Blueprint that every mark, every line, aye, every space, is a divine symbol potent with significance, and the mind is amazed at the swiftly moving panorama.

To be able to closely follow this document, however, one must become still. The Blueprint of the Creation is not written so that "those who run may read." Spiritual truths are not revealed in noise, nor in turmoil. Only temporal things can be seen even during confusion. Divine truths can only be discerned by the still waters of life, when the physical "I" is closed and the all-seeing "I"—not the eye, but the great "I" —the I AM that we all are, is functioning in omniscience.

In the silence the mysteries are revealed. "Silence is Divine" is no superficial remark, but a divine truth. "Be still and Know" is the command,—and we have arrived at the "Knowing" period in the evolution of the human race. We see this in all the signs of the times about us, and as all spiritual truths have their counterpart in the physical world, we have evolved the Moving Pictures, an art and an industry that has taken the world by storm, as the great symbol of Silence.

Thus, in the silence, as we gaze at the Blueprint, we find that not only does it represent the Creation, but it clearly defines the reason for a Creation, the purpose of the Creation, the evolution of man and man's ultimate goal.

We find that Music, derived from the word Muse, which means Goddess, represents the feminine principle of Mother Earth, expressing thru melody the principle of vibration, rhythm and harmony.

Music is the Universal language. It speaks but one tongue to all the world. It is therefore the symbol of Unity. From the lullaby to the Requiem it sheds its influence thru life, it is the language of the soul; from Jazz to the symphony, it is the expression of the times, speaking the same tongue to all peoples, to all classes, young and old, rich and poor, educated and ignorant, good and bad. Its alphabet never changes. From its seven letters (in the English from A to G)—Do, re, mi, fa, sol, la, si, do—are created all the infinite melodies—no two alike—just as from the seven days of Creation is evolved millions of created beings—no two alike. From folk song to its highest forms it appeals to all classes. It is the Esperanto of the Idealist. It is the tom-tom of the savage.

There is one other principle whose language is Universal, whose symbol is Unity, whose expression is infinite, and that is the principle of Mathematics. From its nine numbers, 1, 2, 3, 4, 5, 6, 7, 8, 9—(the five lines and four spaces of the musical staff) are created all the infinitude of numbers. It is the masculine principle of the Creation just as Music is its feminine principle. Mathematics and Music go hand in hand representing positive and negative principles of life. One is Masculine, static—non-productive; the other is feminine, negative, active and productive. That this is true can be undeniably proven by closely following the Blueprint.

First:—Why a Creation?

The question has been asked, "Why was all this Creation necessary?" Why did God Create a World? The Absolute is complete in Himself. He did not need completion thru the creation of a world. In the Blueprint we find the answer to that question.

Language is the spiritual expression of man. The expression, "My words are spirit,__" is literally correct. Man is the only animal who speaks words. Man is the only created being who is possessed of a spiritual ego. Man is a Symbol—the symbol of God. Made in His Image,—just as the actors on the Moving Picture Screen are but the symbols of the real actors. Man is the instrument thru which God expresses.

What are the elements of Music? Vibration, rhythm and harmony,—spiritual essences. How can that combination of Vibration, rhythm and harmony—the triune principle of nature —be expressed? Do we not have to have an instrument thru which to express that principle into active Being? An instrument is necessary in order to make us aware of the existence of music. In itself Music simply IS. It is a state of BEING. It must have a medium such as the piano, violin, harp, etc., thru which to express itself so that we may be made aware of its existence.

God is Supreme BEING. The Supreme BEING without a Creation thru which to express Himself would simply be in a static condition, just BEing, Doing nothing. It is thru the medium of a Creation—man and beast, field and forest and so forth that we are made aware of the BEING of God. God is Masculine principle. God has always been spoken of as "He." The world as MOTHER EARTH, feminine. That is correct. God is the static principle of life—Supreme BEING, and like every masculine principle in his Creation he depends upon

his feminine counterpart to express his Being. The geologist knows that when he looks for the female quartz in the mine when he is digging for gold or silver. The farmer knows that when he plants his fruit trees, it is the female fruit tree that bears the fruit; and so it is all thru Creation. The female principle is the active principle. It is the productive principle. It is BEING made manifest. It is DOING.

Why a Creation? Why should God desire to express himself? Because God loves to express himself. God is LOVE. And the symbol of the Creation is DO. SERVICE. Supreme BEING—in action. DOING. From DO to DO we read the command in the Blueprint. We follow the seven steps up the scale and we begin to get a glimpse of God's purpose in expressing thru man and a creation. We see the word F A C E written across the Treble Clef. "Let me see thy face!" The Treble Clef! The Face of Music. The personality,—the individuality. What is a body without a face? What is harmony without a melody? What is God without a Creation? We would never know, for "By these signs shall ye know them."

In order to express, Supreme Being evolves a face, a personality, a world. The FACE OF NATURE.

In order to express the triune principle of Vibration, rhythm and harmony, we must have a Treble Clef—a melody—and in order to express that melody we must have an instrument and in order to have that instrument we must have a man, and in order to have a man we must have a Creator. Thus, the first shall be last and the last shall be first. And because the first is last and the last first we find that the symbol of GOD is the AUGHT, the Circle. Without Beginning and without end. Before the one is the Aught. It is the life of Mathematics. It is the symbol of mathematics and the symbol of God for AUGHT means ALL—Everything, anything.

The opposite of Naught. It stands for ALL that there IS. And therefore it stands for GOD, for God is ALL. Supreme BEING. By adding an Aught we can go on to infinitude in numbers. God is infinite. God can create to infinitude by simply willing "Let there BE"!

But once created, the command is not BE—but DO. If God were willing merely to BE He would remain hidden within His own nature—sufficient unto Himself—Masculine Principle —unexpressed—simply BEING. SUPREME BEING.

Thus we learn from the Blueprint not only the reason for a Creation, but the Purpose of a Creation.

The reason?—LOVE. GOD is LOVE and loves to express Himself.

The Purpose? Service. Active Being. Doing.

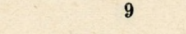
The Architect works from the Blueprint.

Watch!

We find seven (7) notes in five lines and four spaces (9). Nine is the completion of the numbers. From these nine numbers are evolved all the infinitude of mathematics. From the seven notes are evolved all the infinitude of musical expression.

Here Music and Mathematics begin to work hand in hand. In fact we cannot express one without expressing the other. Music bears the same relation to Mathematics that the Creation does to the Supreme Being—a fact that can be undeniably proven by a close study of the Blueprint.

Beginning with the first note—1—Do, we have seven notes to pass up the scale before we reach the eighth note DO again. In Numbers the eight is two circles. The two symbols of God and his Creation joined—as on the cover of this book, thus



Spirit meets spirit.

The symbol of Music the whole note—*0*.

The symbol of Mathematics the Aught—*0*.

AUGHT—means ALL. Everything.

GOD is ALL.

The whole note—the complete circle—The Creation, which, dividing itself, becomes the half note, (Man) the 2-legged animal—the quarter note—(with eye closed) the beast (the 4-legged animal)—the eighth note, the sixteenth note—the thirty-second note—the forty-sixth note—the creeping things of the earth. . . . . (All with the eyes closed—thus:

For only man has the open eye, the half note:

Because—"There is a spirit in Man, and the inspiration of the Almighty giveth him understanding." The open eye—the circle—is the symbol of Spirit—or God—and in the Blueprint (The Musical Staff)—Man is represented by the half note—The I with the open eye—thus:

We have two numbers in Mathematics that resemble the half note in Music—the six (6) and the nine
But they differ in their position. Why? We shall take one step at a time and find that the Blueprint holds the Key to the Mystery of Creation.

The Seven notes, from Do to Do represents the Seven Days of the Creation. It also represents the seven valleys* thru which man must pass before he returns to his first cause: the Eighth—Aught and Aught joined—8.

*In the eighth step, we are told, man becomes united with his Creator. Nirvana.

Before the 1 is the Aught. Before the beginning was God. With the first step—the I, God steps from his state of BEING and becomes **ACTIVE** BEING. His Blueprint says **DO.** DO is the first note of the musical **scale,** and scaling the seven steps he again becomes **DO,**—he becomes joined to his First Cause and he is ready for the Supreme Culmination of his existence in Nine—The Completion of the numbers.

But what does it all mean? Why should the musical scale read DO RE MI FA SOL LA SI DO and why should the numbers be formed 1 2 3 4 5 6 7 8 9 ? There must be a meaning to those symbols and their formation. As everything in the material world is merely a symbol for a spiritual truth these letters of the musical alphabet must mean something and those numbers must have some significance. Nothing is simply chance. Everything has a cause, a meaning, a reason.

DO RE MI FA SOL LA SI DO is a Divine Command.

DO Earth. Nothing can simply BE. It is the law of the Creation that nothing can exist without DOing something. By Doing we express Being. Only dead things do nothing. To DO is the sign of life. It is BEING. Active Being. The first command was DO. "Let There Be Light." To LET is to permit something to be done. To DO. DO therefore is BEING in expression. It is First Cause.

RE The second letter is Re. It is derived from the Latin and simply means "with reference to." It is a well-known legal term among English-speaking people and is freely employed even by the layman.

MI The third letter MI is from the Latin (or Italian)—one of the Latin languages, and means Myself—or I—Me.

FA The fourth letter is FA. Latin—from Fare "French, Faire," to Make—or to perform, to Do. (The expression in Italian, "Mi FA," means "Makes Me.")

SOL The Fifth letter SOL from SOLE—the Sun (Latin—or Italian). To Shine—like the Sun. "The English expression, 'Old King SOL,' is derived from that."

LA The Sixth letter—LA—from the Latin (French and Italian) meaning "There"—"That place." "Over There."

SI The Seventh note is SI. From the Latin—an Affirmation meaning "Yes"—or "SO," or any other Affirmation. (In the Italian it is thus employed in many different ways simply as a sign of affirmation, such as "Like that," or "Just SO," etc.)

DO Eighth Note. Same as First. The Circle completed.

From the foregoing we find that a literal translation of the Musical Scale is simply this:

DO Supreme Being	RE In Reference to or In Relation to	MI FA me Makes ME
SOL Shine, Express	LA THERE "On Earth"	SI Like, AS,

DO
First Cause, —Supreme Being.

This translation of the Musical Scale can also be proven by its comparison to the construction of the first eight num-

bers,—1, 2, 3, 4, 5, 6, 7, 8. Here we find the unmistakable relation of the symbology of numbers to the symbology of Music; —that they go hand in hand, one as the positive, the other as the negative principle;—the first representing Supreme Being, the other representing the Creation, or Mother Earth.

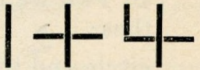
Beginning with One we have the straight line. The I, the I AM. Physical Man. Upright. But no sign of a circle—

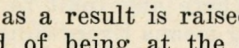
1. No sign of a spirit. Just Animal Man. No sign of an EYE—just an I.

2. In Two we have a semicircle and a straight line below, thus: ↄ We see but half a circle here. What is a circle and what does it stand for? In Numbers it comes before the one;—before the one is the Aught. The dictionary tells us "Aught means Anything." It is the opposite of Naught. Is there any limit to Aught—to Anything? No. Anything means Everything. It means ALL that there is. The Aught, O—therefore, stands for ALL, it is without beginning and without end, it is before the first and after the last; by adding one Aught we add a complete cycle of numbers, such as hundreds, thousands, millions and so forth to infinitude. It is in the shape of the earth and all the fruits thereof;—and being ALL and being infinite it can mean only one thing: Supreme Being. We have, therefore, the Aught representing Spirit, or God and the one (1) representing the first sign of physical life, or the physical man, the I. I AM. Therefore, to go back to number two, we have an incomplete manifestation of Spirit above the surface, —the line below—"And a spirit brooded over the face of the Deep." "Genesis."

3. In three we find another half circle added to the first. Three is always a significant number—it always repre-

sents a definite completion of something or other—a step taken—a short cycle of time—an event. The half evolved spirit has taken unto itself a duality—the duality to be found in all nature;—the positive and negative principle of the Creation.

4. In the fourth number we see a definite change after the significant three;—the result of the three steps previously taken. We have the I and the Cross. The I has been crucified; the physical man has crossed over into another plane of his evolution; and 

5. has attached himself to a recognition of spirit. A half circle is added to the I "Man and spirit half evolved"—and as a result is raised from the depths—the line instead of being at the bottom—on the surface—as in two—2—is now on top. From two to Five is three steps. Man was merely groveling on the ground in Two—but after his crucifixion of the physical, after he has crossed over into a recognition of spirit and has attached himself to that recognition, he becomes raised, thus:  although still incomplete.

6. In the sixth step we find another great change. Two times three! Here we find the complete circle; and attached to the I. Man and spirit complete. Man is now attached to spirit. But we find Man FIRST, Spirit after him and beneath him, thus: Man here has placed himself in a positive position to spirit. The physical is here paramount;—positive, spirit negative;—

however, because he has taken full recognition of his spirit and has attached himself to spirit he becomes raised, as we see in:—

7. the Seventh step. Here, without a doubt, we see the physical man functioning above the surface of things. "His feet on the ground and his head in the skies."

8. In the eighth step we find no sign of the physical Man. There is no "I." Having been raised in the seventh step, Man becomes completely spiritualized. In Eight we have two complete circles;—positive and negative;—the duality of spirit, and no sign of the "I." 8

Here is a fact of profound significance. In that marvelous revelation, "The Seven Valleys," written by Baha-U-Llah, the Leader of the world-wide Bahai Movement, an illumined Persian whose writings have been universally recognized as having Divine Import and having been written under Divine Inspiration,* we find that when Man has passed the seventh Valley he enters the Valley of Self-Annihilation; the complete spiritualization of the Physical Man. It is also a fact of profound significance in this instance that in the eighth month of the Unborn Child there is no sign of physical life. A child born in the seventh month, or even in the fifth and sixth months, can be nurtured to complete Manhood, but in the eighth month the physical life seems to have stopped and a child born in that month is born dead—no sign of physical life.

(*"The Seven Valleys," Baha U-Llah.)

9. Three times Three. The last of the numbers. The complete number. Having annihilated the physical in the eighth step, and having become completely spiritualized, man attains to his completed state in Nine. Here we have the I and the Aught, as in Six, but reversed—9 Here we have spirit FIRST, man attached to spirit and negative to him. Just the opposite of the Six. Thus 6 9. In Six Man is first and positive, spirit is last and negative;—Man Willing, spirit beneath him and barely taken cognizance of. In Nine we have Spirit on top, leading, guiding, man following. Spirit Positive, Man Negative. God Willing, Man doing. When Man attains his highest state of development he says, "Thy will, not mine, be done." And he knows that "All is Good."

In the Blueprint we find the Seven notes must climb up the Scale of Five lines and Four spaces (9) before DO meets DO in pure spirit in the eighth step.

DO, RE, MI, FA, SOL, LA, SI, DO.

When we refer back to the translation of these Latin syllables of the Blueprint we find that condensed into the English translation it simply means:

"God's Will Be Done On Earth as It Is In Heaven."

The literal Latin translation is: "God's Relation to me is to make me express on Earth as God." "DO RE MI FA SOL LA SI DO."

That translation is correct and authentic and can be proven by any Latin or Italian dictionary.

To follow the Blueprint in its relation to the evolution of the human race we must begin with the child's first lesson

on the piano. In taking the piano, we simply select the instrument that is most commonly used.

We begin with a simple scale in the treble clef. Not a sign as yet of the Bass Clef. Not even a melody, as yet. No personality. Just a tiresome succession of notes up and down the scale. "Without form and Void." "Genesis."

Compare this with the first number. One. 1 .

As we have seen the Aught represents Spirit, or God, or Supreme Being, we now find that the Bass Clef of the "Blueprint" represents Supreme Being, because:

It stands under the Treble Clef; it contains the basic principles of Vibration, rhythm and harmony; altho containing these basic principles it is in itself simply static, as, without a treble clef it would have no personality; no melody, no variation, no expression; it depends upon its treble clef to give it life and activity. The Bass Clef is like the Aught of Mathematics. It is the spirit of Music but it has no personality. It is the life of music, but it has no face. It remains for the Treble Clef to give it a face, a personality. See the word F-A-C-E written within the four spaces of the Treble Clef.

But just as the Bass relies upon the treble clef for its variation and personality, even more so does the Treble depend upon the Bass Clef for its substance, its support and its value.

In the second step of the child's lessons, when the Bass Clef is taught, we find that the progress of music has really begun. From then on the melody and harmony begins to be blended together in real musical expression. The melody cannot stand alone. No one would listen for a moment to the most exquisite melody unless it were accompanied with the left hand in the Bass Clef—unless it had some support from the

Bass—something to harmonize it and give it substance. The melody cannot stand alone. It must be supported by the Bass. Man cannot stand alone. He must be supported by his Basic principle,—his Creator. How colorless, how inconsequential is a composition played only in the Treble Clef. How weak and shallow is man when he stands unsupported by his spirit.

We find, however, that in the simpler forms of music the melody and harmony, although played together, are separated and apart. They seem to be independent of each other. The Treble plays its little melody and the Bass marks time. A little melody played with the right hand, a few chords in the bass played with the left hand, each independent of each other, yet necessary to each other,—never meeting,—one taking no apparent notice of the other; thus the melody, in its primitive state plays its little song and the Bass marks time; thus Man, in his undeveloped state, plays his little game of life, and God marks time! He is all physical, all "I"—he seems to be unaware of the existence of his foundation.

But the lessons go on! Simple little songs are evolved—The first signs of a primitive state of existence—gradually the melodies begin to take on more importance;—chords, minor and major scales, arpeggios,—the melody is beginning to take on a little of the harmony of the Bass. How delighted the child pianist is when he gets his first lesson with the crossing of the hands in it;—where he has to take the bass into the treble and vice versa. It is man getting his first recognition of his Unity with his Creator. In the simpler forms of music they never mingle. The more advanced music becomes, the more are the two clefs united and intermingled. In the works of the masters, such as Beethoven, Bach, Mozart, and so forth, the two clefs are so united that the listener would not be able to distinguish where one left off and the other began. In the

higher forms of musical expression the melody and harmony are so interwoven that they sound like one. Man reaches his highest state of development when he can say with conviction, "I and my Father are One." He has reached the ninth degree—he has **scaled** the five lines and four spaces of the **staff** of life—has placed himself in a negative position to spirit (9) has become negative to God—saying: "Thy Will, Not Mine, Be Done." The Aught (0) first the One last (9), but joined. God and man working in perfect Unity. God willing, Man Doing; God Supreme BEING—Man Supreme DOING. The highly developed man says "It is not I, but the Father within me, he doeth the works." Just so the piano might say, if it could talk, "I am simply the instrument thru which music, the expression of vibration, rhythm and harmony, express itself." These principles would lie latent were it not for an instrument thru which to express themselves into activity. God, Supreme Being, depends upon his Creation to express his latent principles. The active principle of anything—or Aught—is the feminine principle; we therefore have MOTHER EARTH as the active principle of the Supreme Being.

Mathematics represents the basic principle of rhythm and harmony inherent in the Universe. Thru numbers we count rhythm. Thru numbers we determine rates of vibration and thru rates of vibration we determine harmony. The laws of the Supreme Being, therefore, the laws of vibration, rhythm and harmony, are determined by mathematics. But these laws are only recognized thru the activity of nature—the rise and fall of the tide; the rising and setting of the sun, the coming and going of the seasons, and so forth. There is no turmoil in nature. All is perfect rhythm and harmony. This principle of rhythm and harmony is represented in the "Blueprint" by the Bass Clef.

In the Bass Clef, all is calm. Unmoved by the turmoil of the outer, the Bass Clef marks perfect time. In the crude forms of musical expression, in the noisy "Jazz" and so forth, the confusion is only in the treble clef. The Bass remains unmoved. It goes on, marking perfect time, and lending the melody its support, but they never meet, they are completely separated and as different one from the other as if they did not belong to each other; but, like the basic principle of life, it gives it a **body**—it stands under the treble clef, supports it, marks time, gives it poise, character, and determines its value.

In the dual principle of music, harmony and melody, is expressed the dual principle of nature—spirit and personality. The Bass Clef represents Spirit. The Treble Clef, the personality of spirit. Tre-ble,—from Tre,—three—triune—triangle. When we take our first music lessons we are told, "The treble clef is also called the G clef, because G is on the second line within the circle." Within the TRE—Triangle, within the circle is the G: Thus Masonic Symbol. We also find that the first letter of the treble clef (in the English language—A—has its root in the Bass Clef—in fact, it is on the last line of the Bass clef. The Treble clef, therefore, is grounded, rooted and has its origin within the Bass Clef;—the last letter of the Bass Clef is the first letter of the Treble Clef. Thus we find that the Created—The Treble—The Face of Nature—has its origin within its Creator. The Treble has its origin in the Bass;—it is the outcome of its basic principle.

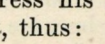
Below the Treble Clef and Above the Bass Clef, in the open space between the two clefs, we find the "C." It unites the two clefs. That is the "Sea of Negation." When man reaches the Sea of Negation he reaches that state of his Being when he becomes united to his Creator. Here the spirit of

God and the spirit of Man are blended into one. Looking at the two clefs with the open space between them, they look like two worlds divided and united by a Sea. The "C" is the added line below the treble and above the bass—dividing and uniting the two. It is situated in neither clef. In order that God and Man may be blended into one in the Sea of Negation, God goes out of Himself to meet man and man goes outside of himself to meet God;—God goes outside of his nature—his State of BEING to become active Being in man—and man then says: "It is not I, but the Father within me, that doeth the works."

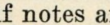
The statement, "The first shall be last and the last shall be first" is represented by the first and last DO of the "Blueprint." The first, the Creator, represented by the Bass Clef, or the Basic principle of Music, the last the Treble Clef or the FACE of NATURE—the Created—Mother Earth. The last of the Bass is the first of the Treble—the last line of the Bass Clef is really the first line of the treble Clef, for on that line is the first letter of the musical alphabet—the A—using the English letters,—A, B, C, D, E, F, G. In the complete alphabet—the last becomes first again—a new scale begins—it never ends with the last,—the seventh,—the G. It **must** become first again. A story is told of Beethoven that he was in the habit of sleeping late, and his friends, in order to arouse him out of bed, would come to his room and play the scale on his piano from 1 to 7—from A to G. In desperation Beethoven would jump out of his bed and play the final eighth note —(the first note). There are but seven notes, really in a scale—Do, re, mi, fa, sol, la, si—but it takes the first Do again to complete the scale. Try to sing or play merely the seven notes. It leaves you in suspense. Even the most unmusical ear demands the first not (played an actave higher, of course),

in order to feel satisfaction; in order to feel "at rest." Thus, in the eighth, Do meets Do—thus 8.

In the Blueprint the "AUGHT" (the symbol of the Supreme Being) is identical with the whole Note—*0*.

The half note—like the six and the nine of mathematics (6 9) represents God going out of his inherent BEING and dividing Himself in half—taking unto Himself a Creation—a feminine principle that will express his BEing by DOing. It is made up of an I and an Aught, thus:  , and it has an open eye. The Aught—spirit. (Notice that the Aught here, however, is just about one-half the size of the whole note—divided in half. The whole note becomes two half notes.) (Masculine and Feminine—Man and Woman.) (The upright "I" with the open eye.)

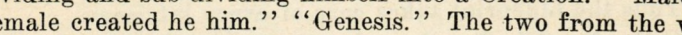
God, thru his Blueprint, here symbolizes SERVICE as the purpose of the Creation. By giving we receive. By dividing himself he becomes, not less, but infinitely more. The whole note, when divided, becomes two half notes (man and woman), 4 quarter notes (the four-legged animals)—(always from now on the eye is closed—only in the half notes are the eyes open).

"There is a spirit in man."  the eighth notes, the

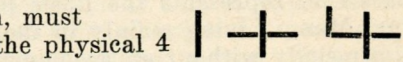
32nd notes, and so forth do they not resemble the

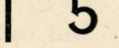
creeping things of the earth? Thus we realize from the Blueprint that thru service we grow. The more we give the more we receive;—the more we divide ourselves the greater we become. Were the whole note to remain intact it would be impossible to express itself. Can we imagine any musical composition made up entirely of whole notes? The more the whole note is divided, the more valuable it becomes in musical ex-

pression;—the more it gives of itself, the more its value grows. Thus we see symbolized the Supreme Being, the AUGHT, dividing and sub-dividing himself into a Creation. "Male and Female created he him." "Genesis." The two from the whole note becomes two half notes, four quarter notes, eight eighth notes, sixteen sixteenth notes, thirty-two thirty-second notes,



and always, from the quarter notes on, the eye is closed. In the animal kingdom "they have eyes, but they see not"—their spiritual eye is closed.

So, the animal man, must
cross over from the physical 4 

Become raised thru his attachment to spirit 5 

Before he can receive the open eye in 6

Like the rise and fall of the tide, the rising and the setting of the sun, with the rhythm that is inherent in all nature. God projects himself into a Creation, which, beginning at the bottom of the ladder (the Scale, in the Blueprint) first stands alone,—as in One "I"—then gradually becomes cognizant of the existence of its Creator and its relation to its Creator—then, in his highest stage of development blending with its Creator,—or, going back to his First Cause,—(the last is First again), and a cycle of time has passed.

There are nine steps to scale in the Blueprint:—Five lines and four spaces. Nine,—the completion of the numbers. The ultimate number. There are but seven notes in the musical alphabet. Mathematics, representing Supreme Being, is therefore greater than Music, representing Supreme DOing. The

sum total of mathematics is NINE. The sum total of Music is SEVEN. "I and my Father are ONE, BUT MY FATHER IS GREATER THAN I."

Thus the blueprint takes care of every intricacy.

God, after His Creation, changes from BE, "Supreme BEing" to DO. Supreme Being becomes Supreme DOing. Therefore DO represents God in the Creation. It is simply latent principle turned into active principle.

The development of musical expression in its relation to the development of man is very clear when we know that the Treble Clef represents the objective, or the personal man, and the Bass Clef represents the Basic principle of Man, or, the spiritual Man. Living mainly in the objective plane, life becomes a melody without an accompaniment. Having nothing to harmonize it, it appears shallow and hardly worth living. But, when man takes cognizance of his basic principle and recognizes the accompaniment of the divine law of harmony and rhythm, cause and effect, beneath it all, the same environment, the same condition, takes on a new meaning. Take the simplest kind of melody and give it a sound, splendid accompaniment in the Bass. What happens? Where before you had a little song hardly worth listening to, now you may have a fine composition. It is the simple soul filled with the glory of God. Just a plain, simple melody, but what a difference that accompaniment can make.

In the simpler forms of music there is no expression in the Bass Clef. Always in perfect time and tune, it supplies the harmony and the rhythm, but otherwise it appears to have no connection with the Treble Clef. It is just an undercurrent. It has not yet been awakened into any active expression.

The primitive man, in the early stages of his evolution, altho he knows there is a God, nevertheless has no conscious

recognition of him. God is always there in the potentiality of his Supreme Being, but the undeveloped man feels separated from him. To him, God is somewhere far off—"Lo here, Lo there." The simpler the forms of musical expression, the more static, or inactive, seems the Bass Clef—just marking time, one, two three,—one, two, three, and so on, giving no sign of its connection with the melody. The more advanced the musical forms, the more active does the Bass become, until in the higher forms of musical expression it seems to take on a melody in active accord with the melody in the Treble Clef. The melody has taken unto itself so much of the harmony of the Bass as to make the two clefs indistinguishable to the ear in the playing of a composition by one of the Master composers. This is the highest form of musical expression. This is the perfected state of the evolution of man. It is the stage of evolution from Six to Nine. God and Man united. The I and the Aught. In the six they are already united, but in the Nine they stand in perfect relation one to the other—First the Aught, then the I,— ϙ God positive, Man Negative. God willing, Man doing.

Music is always an expression of the times. The mind sends forth vibrations in the form of thoughts, the air is filled with them, and, as music is fundamentally vibration expressed in rhythm and harmony,the thought is taken up and a new song is composed, or a new type of musical expression becomes popular. Thus we have the Minuet period, and the Sweet Rosie O'Grady period, and the Jazz period,—and surely this is the climax! It is music unbalanced,—the grand upheaval just before the dawn of the new day. It is important to note that in the Jazz music—or syncopated time,—the Bass Clef stands firm and unmoved. Its rhythm and its harmony are perfect. The treble clef is in a state of turmoil. It is written

in syncopated time, which is nothing more or less than the melody trying to run away, or get out of rhythm with its bass clef—trying to get away from the source of its being. But all the time the harmony is there, quiet and serene. The craze for Jazz will die away only when the world unrest has subsided and the serenity and peace and poise of spirit takes its proper place in the lives of men. The effort to stamp it out that is being made by lovers of good music will have no effect until the cause of Jazz is stamped out. The cause is in the spirit of the times;—the unrest that is paramount. The Bass Clef is always there, ready and waiting for the Treble to get in tune with it. Its rhythm and its harmony never change. It is marking time!

The Musical Staff—The Blueprint of the Creation,—takes note of every phase of life. Therefore we have the minor scales in music. Here we find a sadness in its expression. But it must be there for a purpose. What symphony would be complete without some minor chords in it? If an entire symphony were to be played in the major keys, how tiresome it would become. We need those minor notes to bring out the beauties of a composition, just as we need the chiseling and the filing to bring out the beauties of a diamond; just as we need sorrow to bring out the hidden beauties of the soul. The sages tell us, "If calamities overcome you, rejoice; for they are the gifts and favors of God." They are the chisel and hammer that the sculptor employs to make an angel out of a block of stone.

We have seen that Music is the symbol of service. It is also the symbol of Unity. We learn thru music that the more highly developed a man becomes the more does he become indivisible from the rest of humanity. We learn that every personality is also an individuality;—that although he is One, he is inseparable from ALL,—that he comes from ALL (Aught)—

he functions apparently alone; yet he becomes, in the course of his evolution, so closely identified with the rest of humanity that he cannot possibly express alone; and that the more developed he becomes, the greater becomes his interdependence with the rest of humanity.

The savage takes a piece of wood and makes for himself a crude instrument upon which he can express some primitive form of music. He needs but little help from his fellow men in order to be enabled to express himself,—only the tree from which he gets his wood is sufficient for him,—but let us take a highly developed musician,—an artist pianist, for instance,—a Paderewski. From the man who puts the final polish on the piano and crates it to be delivered to his door, down the line to the man who cut the tree that furnished the wood from which the piano was built, there is an endless chain. And what of the compositions that he plays? From the composer who wrote the music to the man who built the printing machine that printed the music and the negro who picked the cotton that furnished the paper upon which the music was printed and so on—another endless chain—interdependence,—Unity—the sign of development,—the sign of evolution,—Man's dependence upon and Unity with his fellow men.

Thus we learn from the Blueprint why we are here, functioning as individualized beings, why we cannot be separated one from another, nor from the source of our Being, and why we must eventually become blended with that source and become one with AUGHT—"God." For after the **Nine**—the completed number—is One with AUGHT—10.

"And the first shall be last, and the last shall be first."

The reason why music should be the source thru which the riddle of life can be solved is because music is the active,

principle of vibration, rhythm and harmony—the triune principle of life—inherent, inactive in themselves, made manifest in music thru the medium of individualized instruments.

Music (from Muse, Goddess) represents Mother Earth, and its symbol is the whole note—the complete circle. It is a feminine principle because it is active and productive. Its masculine principle is GOD—AUGHT—ALL,—represented by Mathematics,—whose symbol is the AUGHT ("Anything there is," according to the dictionary). The AUGHT, in the Blueprint, is called the Whole Note, and the first Command is **DO. DO,** therefore, represents GOD in the Creation. It is Supreme **BE**ing become Supreme DOing. The two clefs (Bass and Treble) within their **Bars** hold the secret of the riddle of life and the Creation.—Imprisoned spirit within the Temple—Man.

The whole Note is the OUGHT—0—The Symbol of God.

The **SCALE**—man in his evolution.

The Treble Clef is the FACE of Nature.

The five lines and the four spaces are the steps the man must climb before he becomes united with AUGHT.

DO, RE, MI, FA, SOL, LA, SI, DO is the Divine Command and simply means:

"DO My Will Upon Earth," or "Represent me on Earth."

The seventh letter "Si"—the sign of affirmation, or approval, is the statement of the Creator on the seventh day, when he said, "It is Good." "And he rested on the seventh day."

Reduced to its final analysis, God and his Creation are symbolized by the Circle and the straight line—The Aught and

the I, the circle symbolizing spirit, or God, the "I" symbolizing physical man. These two signs when joined together make the six and the nine of numbers and the half note of music. In the six, before man is fully developed, he takes the positive position, first the I, then the Aught,—but in Nine, when man has reached his highest state of evolution he takes the negative position, letting Aught take the positive position (6 9). In looking at these numbers we see an upright figure with an open eye. In Music it is the only note that has the open eye, because the half note represents man. In all the other notes, from the quarter note on, the eye is closed. "Eyes they have, but they see not."

In the Persian, the state of man when his spiritual eye is opened is referred to as "El Fitrat," which means, "Extemporaneously, according to the natural knowledge created in him, without any previous study." In other words, "The omniscience inherent in the Creator and bestowed upon his created beings—Man—"made in his image and likeness." In the Nine (9), when man has reached his highest point of development, his eye is opened, and he becomes aware of this truth—of his divine potentialities; and, having found "the kingdom of heaven" within him, "all things are added unto him." He can then say of God and the Creation "It is Good." He then steps into a fourth dimensional consciousness. As long as man sees God simply as a three-lettered word G-O-D, a Creator above and beyond and apart from himself, he will always remain in a three-dimensional consciousness. It is only when the other AUGHT is added to the word GOD, when, in man's consciousness GOD becomes GOOD, that he becomes a

fourth dimensional being. He has "crossed over" into a new plane. (Four I and a cross)— He then becomes aware of the fact that—

God is AUGHT	AUGHT is ALL	ALL is GOOD
0	0	0

In other words, that GOD and GOOD are synonymous, and that, if God is ALL, then ALL is GOOD. In mathematics, that stage of man's development is represented by the figure eight (8). Here we have the dual symbol of spirit united, with no sign of the physical. Two I's crossed. 4 and 4, equals 8.

4 4 8

After man has reached that stage he is ready for completion. He has reached his highest plane of development and is ready to take his proper place in the Universe as symbolized in the Nine (9), the last and highest of the numbers—The AUGHT and the "I" united and in their proper relation to one another—the Aught first and the "I" last, thus: Aught in a positive position, man negative; in other words, in his highest stage of development man knows that in order to function with all his divine potentialities he must become negative to the will of God. He then says, "Thy Will, Not Mine, Be Done," and having found the Kingdom of Heaven and having had "All these things added unto" him, he says, "It is not I, but the Father within me, he doeth the works."

Thus we learn from the Blueprint that the difference between God and Man is the difference between the REAL and the ACTUAL—that GOD is the REAL, MAN the ACTUAL BEING, that GOD is SUPREME BEING, Man SUPREME DOING; that God is the Internal Reality, Man the external Actuality, and, that representing these two great truths are Mathematics and Music. Mathematics as the basis of rhythm and Harmony is the real, the positive, the masculine principle that becomes active and actual thru Music, the feminine principle, whose Staff is truly the STAFF of LIFE, the Blueprint of MOTHER EARTH.

The End.

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